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especially at Barcelona, Valencia, etc. The origin of the word "blonde," applied indiscriminately to black as well as to white lace, was due to the fact that the first examples were made of a light yellow silk. There are several varieties; sometimes the designs were darned on the net; again design and net background were made at the same time, and often the net was embroidered with good effect. *Germany* has not distinguished herself in the making of fine Pillow laces. I found but few of interest in the museum at Munich and those were mainly all from the district of the Erzgebirge (of Barbara Uttmann fame) and were of the character of the peasant laces, the Torchon variety, called "household lace."

Russia's Pillow laces are not important, consisting principally of a rather coarse product with but little variation of design which is generally of a cord-like combination of threads in waving or vermiculated lines, with a large mesh background. Occasionally colored silk threads are mingled with other threads in the simple designs.

Early in the eighteenth century some Bone lace was made in Ireland; later the industry declined. The convents and private schools, under the patronage of philanthropic and wealthy women, have made very fine reproductions of old Venetian Point laces, but the other so-called laces are neither the product of the buttonhole stitch nor the pillow. They are "Limerick," a kind of tambour embroidery, "Carrickmacross," made of muslin cut into designs and caught together by stitches. Tatting and, perhaps the most important now, the "Crochet," which, although often coarse and unattractive, can be quite striking in effect when designs of the old Venetian Points are copied and the finest of thread and crochet needle employed. As a trimming, it is now "le dernier cri" among the less expensive laces.

EMILY LELAND HARRISON.



TAPESTRY—A Glance at Flemish and French

(SECOND PAPER)

Want of space necessitates the omission of the early history of tapestry, that is its appearance five thousand years ago on the banks of the Nile; its appearance in Greece, as woven by Penelope and also by Minerva and Arachne; the rather too florid tales of Oriental tapestry, and the "Sarrazinois," of which the "Bayeux" tapestry is an example. This narrows our field down to Flemish and French workers, who, when all is said, it must be confessed are the most interesting.

The Flemings are supposed to have wrought at their tapestry looms as early as the twelfth century. The French soon competed with them. Then King Edward III. of England (1327 to 1377) wickedly brought on the "Hundred Years' War" and poor France became desolate. The Flemings prospered by the misfortunes of their neighbor, and those cities of Flanders, now so dead, overflowed with busy and most cantankerous workers. Little Arras gave its name to the product of their looms. Polonius in *Hamlet* says: "Behind the Arras I'll convey myself." Prince Hal says to Falstaff: "Go hide thee behind the Arras."

But war and greedy kings came in time to ruin prosperous little Arras.

Charles the Bold, the last of those magnificent Dukes of Burgundy, who did so much to encourage extravagance and the arts in their native land, was killed at Nancy, 1477. Louis XI. of France seized Arras, the workers became turbulent,



LARGE TAPESTRY HANGING. HUNTING SCENE
Brussels, Eighteenth Century. In the Pennsylvania Museum

were expelled, and Arras lost forever her prosperity. Brussels rose upon her ruins and in turn enjoyed the smiles of fortune, till the wars at the end of the eighteenth century and changes of fashion terminated her prosperity also. The looms of Brussels turned out products which are among the very finest. Great collections of these and other Flemish tapestries are to be found in the palaces of Spain, Flanders having been so long under Spanish rulers. Much gold and silk was used in tapestry, bearing the mark of the two "B"s; these, originally, were not letters, though easily mistaken for such, but two of the *steels*, from the flint and steel badge of the old Dukes of Burgundy, as seen on the collar of their order of the Golden Fleece. The whole mark is visible on the outer, blue border of the larger tapestry, dating about the early part of the eighteenth century, forming one of our illustrations; the other, smaller, is earlier; both are from specimens in the Museum collections.

In England the factory at Mortlake, founded by Francis Crane (died 1623), in the reign of James I., flourished for a time till war ended it also. It is impossible, for want of space, to glance at the work of William Morris and Burne-Jones, who, in our own day, did so much to take the art back to its best epoch, the fifteenth century, or even at still more celebrated Beauvais.

In 1541 King Francis I. of France, who reveled in building, in decorating palaces, and in war, in which latter he was far from successful, established,

amid his other workers engaged at Fontainebleau, a small colony of Flemish tapestry weavers. This was the first *royal* manufactory in France. The privileges given the various bands of Flemings who were enticed into France show plainly their importance and value. The master workers were ennobled, the pay of all was high, they were freed for long terms from taxes and, most cherished of all, they were allowed to brew their own beer, in their own way, and to drink as much of it as they wished, in their own way. No foreign tapestry was allowed to enter France, all such was seized at the frontier and destroyed.

Henry II. continued the work and founded the manufactory of the Trinity, in Paris, about where the church of that name now stands. As usual, war put an end to the work. Then gallant Henry IV. appeared (died 1610) and said: "I want all my peasantry to have a fowl in the pot every Sunday." To bring this about he planted the mulberry and introduced the silkworm, so that to him is due the credit for most of the textile prosperity of France.

A family of dyers, probably from Rheims, migrated to Paris in the fifteenth century and established themselves in one of the faubourgs, on the banks of the Bièvre. Jehan Gobelins, the first head of the works, discovered a wonderful scarlet dye; some say the devil taught him the secret on the usual terms and eventually carried him off mid the usual sulphurous fumes. The family prospered greatly. Anatole Gobelins became Marquis of Brin villiers and married sweet little Marguerite d'Aubrai—who

outdid the Borgias as a poisoner. In 1630 the tapestry establishment came to its final abiding place at the Gobelins. In 1662 Colbert, the great minister of Louis XIV. bought the works for the state, and they became "Manufacture Royale des Meubles de la Couronne." Louis' orders were, "the Superintendent of our buildings and the directors under him will keep the manufactory full of good painters, master tapis siers of the high-warp loom, goldsmiths, founders, engravers, lapidaires, sculptors in ebony and other woods, dyers, * * *" Charles Le Brun (1619 to 1690), the great painter, was named director and prosperity, tempered by war, ensued.

The works made a narrow escape at the great revolution. The ferocious Marat insisted on the inalienable "Rights of Man," one of which was that his effigy should not be trodden under foot even in a carpet—his abbreviation by a



TAPESTRY HANGING. ISAAC BLESSING JACOB
Brussels, Early Seventeenth Century
In the Pennsylvania Museum

head did not, according to Marat, entail any loss of dignity, though, possibly, annoying. Napoleon dated some of his edicts for the rehabilitation of the Gobelins from his great battle-fields. Napoleon understood the effect of high comedy on his gay countrymen. The brutal, insensate Communards, in 1871, inflicted irreparable loss; ancient models and many noble tapestries were wantonly destroyed.

A few words about the Raphael tapestries, the most celebrated existing. They were designed by the great painter, and seven of the original cartoons, bought by Rubens for King Charles I., are at Hampton Court, near London, and are much admired by those who like them. The tapestries were intended to decorate the Sistine Chapel. The cartoons were sent (1515) to Peter van Aelst, prince of Flemish weavers, and were finished in three years, wonderfully quick work. After Pope Leo X.'s death (1522) the tapestries were pawned. In 1527 Rome was captured by the Constable de Bourbon and the tapestries were carried off. Repurchased by Pope Julius III. in 1553. Again stolen by the French in 1798. One was burned by a Genoese Jew for the gold in it; two wandered off to Constantinople. In 1808 the ten which remain were bought (for the third time) by Pope Pius VII. and now decorate the "Galeria degli Arazzi," in the Vatican, Rome. During the siege of 1849 two balls penetrated the gallery but did no damage. A second series of thirteen was executed by order of King Francis I. (of France) to decorate the basilica of St. Peter. These cartoons were by Giulio Romano and others of Raphael's pupils.

Before the days of Raphael, the artist-weaver (for want of a better word) was left much freedom both in design and color, resulting in those superbly rich decorative hangings of the fifteenth century, the best epoch of tapestry. From Raphael's day the artist sent his *painted pictures* to the weaver to be copied exactly into another medium, for which they were usually quite unfitted. The result was huge, empty landscapes with great expanse of sky, usually soiled, or even worse, the series of portraits in the Gallery of Apollo (Museum of the Louvre, Paris) which could have been done far better and far cheaper in oil.

I add a few prices of tapestry realized at recent sales. Six chairs and a sofa, the backs and seats in Gobelins, \$50,000 offered and refused; \$250,000 paid for "four panels, Gobelins, by Lancret, twelve chairs and a sofa." Four arm-chairs, Beauvais; francs, 157,000 (say, \$31,400). Sofa, Beauvais; francs, 60,000 (say, \$12,000). Beauvais tapestry panel, by Boucher; francs, 140,000 (say, \$28,000). Four Gobelins panels; francs, 76,400 (say, \$15,280) each.

CHARLES E. DANA.

